



## Specific Features of Journalism Genres

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### ABSTRACT

The issue of genre classification, or the system of genres of journalism (its typology), remains one of the most complex and confusing ones so far. In this article, from the point of view of a philosophical and anthropological approach and using "Synergetic method" and an attempt to understand the main theoretical difficulties of the genre classification of journalism will be proposed.

### Keywords:

Existential theory of journalism (ETJ), genre, genres of journalism, creative activity, journalism, fiction, journalism, synergetics.

It seems obvious that any profession, no matter how simple or, on the contrary, complex it is, implies the presence of a certain "node" of special skills. That is, a kind of "pivotal", "point-based" sphere of activity, in which the essence of mastery is concentrated, finding, metaphorically speaking, the "key" to professional consistency [1]. In this regard, it seems indisputable that such a key category for journalistic activity is the category of the genre. The genre in journalism is precisely the phenomenon in which all the elements necessary for the implementation of professional creativity converge: the existence of society, the expectations and needs of the audience. The category of the genre is the main one. The genre in journalism is precisely the phenomenon in which all the elements necessary for the implementation of professional creativity converge: the existence of society, the expectations and needs of the audience, the social functions of journalism, the author's "I", the criteria for the mastery of a publicist [2].

Let us consider the direct characteristics of this system, proposed by the theorists of journalism. Historically, it was based on a

three-part classification from literary studies, associated with the allocation of three genera (groups) of genres, which, as we see it, is a completely constructive approach. This is indirectly proved by unsuccessful attempts to deduce a "theory of genres" either from any one feature (criterion), which makes the typology too narrow and one-sided, or from several at once (bypassing the "groups", or increasing their number), which immediately infinitely complicates it[3].

So, for example, the some schools' genre studies offered only one functional criterion for the classification of genres of journalism. It was proposed to divide genres according to "specific purpose" into informational, analytical and artistic-journalistic. This approach turned out to be the closest to the truth, which is proved by its "vitality": today a rare researcher denies it. However, it was obvious that it was only "Function" is impossible [4]: the functional criterion "free is finite", because a huge stream of messages passes through journalism, often having nothing to do with the latter. This means that it was necessary to supplement the functional approach with "clarifying" criteria. Therefore, such aspects of the genre as the

subject of cognition and the way of reflecting the object were not left aside; "Cognitive and educational tasks"; wide that coverage of reality, "the scale of conclusions and generalizations"; the nature of the literary and stylistic means. At the same time, the researchers said that "the genre is determined not by any one of these features, but by all the features in their totality." [5].

But the inclusion in the classification of so many criteria could not but lead to unnecessary complication, and ultimately confusion of genre typology. More precisely, the typology itself was built quite logically, but the essence of specific genres completely eluded understanding.

Singling out only four proper journalistic genre (information, reportage, interviews and article), the author writes: "I insist on my division and definition of genres, while emphasizing that we are talking about the genres of journalism, and by no means all those who are generally published in newspapers or speak for television. Poems are often printed in newspapers, but this does not make poetry a journalistic genre. Television broadcasts weather reports, but neither those who compose them, nor those who read them, become journalists because of this. only Four classical genres exist in journalism." And then he goes on to the actual critical analysis of genres [6]:

**Correspondence** is the most mysterious genre, neither the essence nor the form of which I could never understand, as well as finding correspondence in the newspaper [7].

In a word, there is simply no such genre. A **sketch** with divisions into **simply sketch** is a mystery to me; **problem essay** is an article; a **sketch about a man** is also an article (but, as a rule, with elements of an interview) ". Such traditional genres as a pamphlet ("in reality, this is a denunciation (albeit fair) of something or someone, but very pretentious. That is, an invective, often with elements of satire") and a feuilleton ("also , but completely without pathos, but on the contrary - deliberately derogatory, mocking and necessarily satirically submitted "), designated

by the scientist as a type of journalistic article, as well as a remark, editorial, review, conversation, review, commentary," journalistic investigation "(" this is more often total reports, and according to the methods of collecting material - the totality of the use of techniques for preparing reports and interviews "). There were other approaches as well. So, the Ural researcher L.M. Maidanova suggested putting the main question (more precisely, question pair) and group them "depending on on the answers to which questions they are connected with." [8].

The main questions are "what?", "What?", "How?", "To whom?" and why?". It turned out that a note, a reportage, an article, an essay, a feuilleton give answers to the question pair "what?" And How?" (or "about what?" and "how?" and what?". In this regard, the author of the textbook "Editing the text of the newspaper: the genre aspect" L.G. Feshchenko rightly notes: "The strictly defined subject of speech and the direction of analysis are not connected in a certain form, which is why there appear a review-article, a review-feuilleton, a review-interview, a review with the inclusion of essay elements or various forms of correspondence." If, at the same time, we take into account the fact that the review is a kind of article, then immediately the problematic nature of the application of the proposed typology in practice and in study becomes obvious. The researchers point out that the problem of the theory genre has been in the center for decades intense attention to literary science. The core of the problem consists of questions about the nature of the genre, about its boundaries and evolution, about the sources of "revival" and the reasons for the "death" of certain genres. Reflecting on this, Yu.N. Tynyanov substantiated the theory of oblivion and revival of genre structures, proceeding from the concentric model of literature, organized according to the principle of opposing the "center" and "periphery". Moving within this structure, the genre is forgotten or dies away, moving away from the center, and renewed, approaching it [9].

Accordingly, consider the genres of magazines leaves as a "core" and "periphery"

were suggested and authors of the collective monograph "Modern newspaper journalism: style problems" teachers of the St. Petersburg scientific school [10]. The core here is informational journalism, analytical-journalistic and artistic-journalistic genres. The periphery is made up of "purely informational and purely artistic materials of the official business and artistic styles." This approach, according to scientists, helps to solve many issues related to the functioning of PR-texts, as well as the evolution of advertising texts. However, it seems that it is unproductive to mix in one typology the genres of journalism, PR and advertising, because all these are different areas of activity and the genre typology, respectively, will be different in each of them[11].

Nevertheless, the "core-periphery" principle seems to be correct and promising in creating a typology of journalism genres. Along a similar path (an increase in the number of genre subgroups due to the detailing of their functions) was a modern researcher L.E. Crotch. His the typology proposed in the textbook "Fundamentals of the creative activity of a journalist" includes five groups of genres: operational news (a note in all its varieties); operational research (interviews, reports, reports); research news (correspondence, commentary and column, review); research (article, letter, review); research-figurative, or artistic journalistic (essay, essay, feuilleton, pamphlet) [12]. However, the other criteria proposed by him ("genre morphology") practically do not find reflection in this system (more precisely, their application requires a separate, very complex and deep analysis, "research") [13]. These are such criteria as the peculiarities of the structure of the narrative, determining the place of the fact in the narrative, understanding the figurative structure of the narrative, knowledge of the specifics of the development of the problem (conflict), etc. But for an accurate and practical typology, such criteria are needed, more precisely (preferably) one criterion that would determine all of the above[14].

It seems that this typology is based on lies the idea of journalism as an advantage a

socially "informing" social institution. And, speaking more broadly and more precisely, it was massively distributed in the 90s. XX century "leaders of production" myth about journalism as a "news factory" (remember the famous slogan of NTV: "Our profession is news!"). However, journalism is not news. Not production goods - information. It fundamentally does not relate it goes to the sphere of trade and monetary relations. By referring it to the sphere of culture, it can be argued that, being a cultural phenomenon, if it acts as a production, then the production of a spiritual product, and not a commodity, like the institution of missionary work or fiction[15]. The opinion of Professor S.M. Vinogradova: "The peculiarity of journalism is that it, and therefore those who work in the media, are actively involved in socio-cultural creativity. The overriding task of a journalist is to change, develop elements of culture, create its value-normative coordinates, "cultural equipment" of social processes ". Journalism, if you like, is ideological missionary work, and not a portioned sale of "information air". Existed and are still being undertaken and attempts at a "communicative" approach to genre typology. However, the selection and consideration of the "informational", "commenting" or "evaluative" type of texts helps to carry out philological analysis, literary studies of specific works after the fact, but are difficult to understand (and even more so applied) by the actual journalists-practitioners in their direct activities[16].

The same can be said about the "stylistic" analysis of journalistic texts. This is an important area of scientific research, but on the basis of individual stylistic features it is hardly possible and rational to try to build a genre typology, as well as a separate theory of the genre. The book by L.G. Kaida "Essays: a stylistic portrait", where the author, after very "free" interpretations of scientific works on the theory of essays, nevertheless departs from them and, "plunging" into the "paradoxical" and "spontaneous" process of "essay comprehension," declares: "Essays are a paradoxical genre. It is almost impossible to classify it[17]. And all attempts to give diagrams and instructions for writing it kill the

author's creativity. " However, this is also a "research" position: a paradox in science has a right to exist.

As it can be seen, the genre is a complex formation (system). A number of important elements converge and manifest themselves in it: the function of a given field of activity, subject orientation, content and formal aspects, the personality of the author. the system of journalism genres is a dynamic, evolving, multi-level set of forms of perception, comprehension and reflection of reality (in a written or audiovisual (or multimedia) way) associated with satisfaction needs of the audience to form a clear a unified picture of the world, reflection and assessment of current events[18].

Until now, theorists of journalism have not taken into account two points: first, the level, hierarchical organization of genres (what does synergetics and wrote many literary critics, example of M.M. Bakhtin); and secondly, what is the right E.P. Prokhorov – specifics proper journalistic spheres of activity (types of creativity).

So, for example, the article was placed on a par with its varieties (that is, genres of "lower", pro derived from it) - a review, a review, letter. Reportage - with a report, correspondence, "Experiment". The story - with an essay, a feuilleton. Or even mixed with essays. And it was necessary to divide the "levels" of genre typology. In addition, at the highest level, reflecting the three main areas of creative activity of journalism (journalism, journalism, fiction), there will be only three "core" genres: (journalism), article (journalism), story (belletrista). And only at a lower level, these genres will "disintegrate" into "nests", strictly defined their varieties, "directories" or "periphery". Sphere of information and analytical journal leaves, or journalism. Generic (core) genre - note: a relatively small event message with a clear structure in the form of an "inverted pyramid" (headline / title - lead corpus) [19].

#### **Periphery:**

1.information (extremely short, laconic event message) and broadcast, "live TV broadcast" (for example, the site sochi.ru or the

heading "No comments", where the picture goes live, without any participation of reporters);

2.news (message about the current event, containing information unknown to the audience);

3.interview (question-answer form of submission material; as a rule, it is the result of a purposeful questioning by a journalist of a person who is significant for understanding the problem in order to obtain certain information: opinion, knowledge, forecast, etc.);

4.report (analytical description of the perpetrator events);

5.correspondence (a brief description of the accomplishments local event containing express conclusions about the significance of this event for the audience and the prospects for its development ("trend").

6. Chronicle, "chronicle notes" (documentary description (history) of a significant event in the order of its temporal (chronological) development in the form of short messages, episodes and news);

7.diary (a work containing a daily records of the most significant current events for the author; for printing, as a rule, divided into time intervals: "first week", "second day", "third episode");

8.digest (text containing an abbreviated placement of individual recent events (or messages from other media about an important event), united by a common meaning, topic or problem);

9.Obituary (message about the death of a famous a person's history, including a short biography of the deceased, his achievements and accomplishments, often - the place of burial and the cause of death, farewell words);

10. blogs.

A talk show is "a game, the main plot a cheap move which is to discuss some

or a problem. " (And if the game, like the show, "should continue ", it becomes clear why problems are never solved within the framework of talk shows, at best they are only indicated). Tretyakov himself speaks of this, summing up the judgments about talk shows as a kind of game: "Game as a journalistic genre is the entertainment of the audience through its

involvement in observing simplified and competitive models of life (including socially significant) situations in which the motives, course and consequences of human actions are primitive. It is quite natural that this concept does not pretend to be the "only correct" theory, however helps to reduce the entire chaosmos of journalistic genres to an understandable and - what is especially important - working, practically realizable system.

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